

AN AUDIENCE RESEARCH REPORT

DR

VR/65/218

(Week 17)

DR. WHO

The Space Museum by Glyn Jones

Episode 1

Designer: Spencer Chapman

Producer: Verity Lambert

Director: Mervyn Pinfield

Saturday, 24th April, 1965 5.40-6.05 pm BBC 1.

1. Size of audience (based on results of the Survey of Listening and Viewing).

It is estimated that the audience for this broadcast was 21% of the population of the United Kingdom. Programmes on ITV at the time attracted 14%, on average.

2. Reaction of audience (based on questionnaires completed by a sample of the audience. This sample, 267 in number, is the 12% of the BBC 1 Viewing Panel who saw all or most of the broadcast.)

The reactions of this sample of the audience were distributed as follows:-

A+	A	B	C	C-
%	%	%	%	%
12	34	42	10	2

giving a REACTION INDEX of 61, above the current average (53) for Dr. Who.

3. This first episode, in which Tardis materialised on the planet Xeros where the four passengers saw themselves as exhibits in the space museum, made a promising start to the new series, according to many of the sample, who found the idea of time as the fourth dimension and the 'jumping of a time track' most intriguing, and one which apparently stimulated much discussion in several households. This was a novel theory that had obviously been cleverly thought out, it was often remarked, and there was plenty of excitement and mystery here, they said, to whet the appetite for future instalments. A Docker voiced the opinion of a substantial proportion of those reporting in his comment that 'We are now getting back to the real appeal of Dr. Who - the unknown and out of the ordinary', and it seems that on the whole the Tardis's journeys into the future and into space held more fascination than those into the past.
4. A few, however, although evidently still sufficiently interested to watch Dr. Who's adventures with some regularity, suggested that they were now in danger of becoming monotonous; the opening scenes of a new series were all so similar that they had become completely predictable ('the four emerge from Tardis in a puzzled group, then one will scream or shout "Look!" whereupon the two girls clutch each other'); the formula for the dialogue seldom varied, they declared, a Housewife, for instance, claiming that she 'could write almost all the script for a new series, e.g. "Remember, we must all keep together", "H'm, very, very, strange" and "Wait a minute,

Continued/

DR. WHO (Week 17) (Continued)

I think I've got the answer!"', and there were, too, occasional grumbles that 'it took a long time for nothing to happen'. This adventure looked as if it was going to be too incredible even for science fiction, it was sometimes said, and the Doctor's explanation as to 'how they arrived before they actually did' struck several as very weak ('I'm sure a scientist could find many flaws in it' protested a Student), whilst a substantial number, on the contrary, found themselves utterly confused by these complicated time theories, often adding that if they, as adults, could not understand them, youngsters would surely be completely baffled.

5. Although some protested that the acting was rather wooden and deadpan, the majority agreed that it was up to the usual high standard. The scenery was 'cardboardy', a few said, but most of those reporting seemed well satisfied with the 'ingenious' and imaginative settings, and there was widespread admiration for the camera work and 'trick photography', the resulting 'magical' effects evidently adding considerably to the entertainment value of The Space Museum.

Copyright
of the BBC

Audience Research Department
24th May, 1965

MFT/REB

Continued

AN AUDIENCE RESEARCH REPORT

(Continued) (Week 20) DR

(Week 20) 7R/65/261

DR. WHO

The Final Phase

Designer: Spencer Chapman

Director: Mervyn Pinfield

Producer: Verity Lambert

Saturday, 15th May, 1965. 5.40-6.05 pm, BBC 1

1. Size of audience (based on results of the Survey of Listening and Viewing).

It is estimated that the audience for this broadcast was 17% of the population of the United Kingdom. Programmes on ITV at the time were seen by 10%, on average.

2. Reaction of audience (based on questionnaires completed by a sample of the audience. This sample, 275 in number, is the 13% of the BBC 1 Viewing Panel who saw all or most of the broadcast.)

The reactions of this sample of the audience were distributed as follows:-

A+	A	B	C	C-
%	%	%	%	%
6	22	40	26	6

giving a REACTION INDEX of 49, slightly below the current average(52) for Dr. Who, and considerably below the figure of 61 gained by the first episode (Week 17) in this adventure.

3. 'A very poor ending to what promised at first to be a better story' was a comment that represented the view of a large proportion of the sample, several of whom remarked that this was not the first time that the plot had 'crumpled' in the final episode, as if, they suggested, the writer had suddenly lost interest and was in a hurry to get the Tardis and its occupants away on another adventure. Too many loose ends were tied up too hastily, they protested, and ideas were not fully developed; for instance, a Student raised several questions: 'The Daleks were a good idea but they seem to have inexplicably developed enormously from being confined to one city to being able to roam through time and space; and the museum ending itself seemed too pat: why were the Xerons all so young and where were their girl friends? These points were never explained'. A substantial minority considered it 'a load of drivel': this 'crazy fantasy' was evidently too silly and ridiculous to have any entertainment value for them, and several expressed the opinion that the whole series was becoming stale, with the weekly 'cliff-hangers' now being taken for granted ('Just as one longs for Perry Mason to lose a case, so one has a faint hope that just once the Doc and his companions will not escape the "baddies"').

Continued/

DR WHO (Week 20) (Continued)

- 4. Nevertheless, it was apparently still regarded as 'a must' in a large number of households and was successful not only in keeping the children amused but also in 'taking adults out of their everyday worries'. This was a most exciting episode, according to a sizeable number who commended the serious thought that lay behind the imaginative construction of this 'ingenious' ending to the adventure amongst the Xerons and Moroks, and the promise of a further encounter with the Daleks was frequently hailed as 'an excellent sign': 'these robots seem to make this programme'.
- 5. The acting was up to the usual standard, it seems, although not especially outstanding; it tended to be melodramatic, said some, although this, they occasionally admitted, might be due to the material which gave the cast little scope to use their talents to the full. Apart from a few who gained the impression that William Hartnell was not always sure of his lines ('or was it that Dr. Who was given too many "um's", "ah-h-h's" and "er's" in the script?'), most of the sample agreed that the four principals gave their usual competent performances, but a minority found those in the supporting roles stiff and very unconvincing. The production met with approval from all but a small group and there was praise for the imaginative costumes and make-up which did not look too far-fetched, it was said, and the settings, too, were such that 'everything seemed plausible'; in some quarters, however, there were grumbles that they seemed cramped, and that there was not enough change of scene to make interesting viewing.

Copyright of the BBC Audience Research Department
8th June, 1965

MFT/REB

C	C	B	A	A+
2	2	2	2	2
6	26	40	22	6

GIVING A REACTION INDEX OF 49, slightly below the current average (52) for Dr. Who, and considerably below the figure of 61 gained by the first episode (Week 17) in this adventure.

'A very poor ending to what promised at first to be a better story' was a comment that represented the view of a large proportion of the sample, several of whom remarked that this was not the first time that the plot had 'crumpled' in the final episode, as it, they suggested, the writer had suddenly lost interest and was in a hurry to get the Tardis and its occupants away on another adventure. 'Too many loose ends were tied up too hastily, they protested, and there were not fully developed; for instance, a Student raised several questions: "The Daleks were a good idea but they seem to have inexplicably developed enormously from being confined to one city to being able to roam through time and space; and the museum ending itself seemed too pett: why were the Xerons all so young and where were their girl friends? These points were never explained." A substantial minority considered it 'a load of drivel': 'this "crumpled" was evidently too silly and ridiculous to have any entertainment value for them, and several expressed the opinion that the whole series was becoming stale, with the weekly "cliff-hangers" now being taken for granted ("Just as one learns for Perry Mason to lose a case, so one has a faint hope that just once the Doc and his companions will not escape the "poddies").'

Continued

From: Television Enterprises

To: H. Cop/A.H. Cop, Mr. ~~Stock~~

1) PROGRAMME(S): *DR. WHO. SERIAL Q. 4 EPISODES*
(full title(s))

2) TRANSMISSION DATE(S): *24.4./1/8/15.5.65*

3) TELEVISION ENTERPRISES CODE NUMBER(S): *43994*

4) NON-MUSICAL MATERIAL:

(i) Pay option for the following territories:

(ii) Pay appropriate percentages for sale to the following territories:

Where payment is based on gross or net receipts.
Gross/net receipts from sale:

(iii) Negotiate extension of option/rights as follows:

(iv) Negotiate clearance of overseas rights as follows:

(v) Clear non-theatric rights as follows:

5) MUSIC:

Negotiate clearance of overseas/non-theatric rights as follows:

*May we continue our efforts to achieve overseas sales,
without payment, in all areas.
Current option lapses 14.2.66*

GLYN JONES. GUILD 'A'

17/1/66

Copy to: Mr. Cyril Page

These terms agreed on . 3/2/66 ...

JW

- Extn

Ref: 01/CT/AJH

1st February 1966

Dear Mr. Fitch,

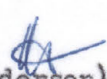
GLYN JONES : "DR. WHO AND THE SPACE MUSEUM"

BBC Television Enterprises would like to continue their endeavours to sell overseas our recordings of the serial in four 25 minute episodes by Glyn Jones entitled DR. WHO AND THE SPACE MUSEUM, but so far there has not been sufficient positive reaction to justify the payment of option fees.

Can you therefore agree that Enterprises should continue their efforts for five years from the date of this letter subject to payment of the appropriate fees if and when sales take place in any territories?

I look forward to hearing from you.

Yours sincerely,


(John Henderson)
Assistant Head of Copyright

Laurence Fitch, Esq.,
Film Rights Ltd.,
113-117 Wardour Street,
London W.1.

AB

From: Television Enterprises

To: ~~H.Cop~~/A.H.Cop, ~~Mr. Stock~~

1) PROGRAMME(S): *DR. WHO. SERIAL 'Q'* 4 EPISODES
(full title(s))

2) TRANSMISSION DATE(S): *24.4.//1/8/15.5.65*

3) TELEVISION ENTERPRISES CODE NUMBER(S): *43994*

4) NON-MUSICAL MATERIAL:

(i) Pay option for the following territories:

(ii) Pay appropriate percentages for sale to the following territories:

GIBRALTAR/SINGAPORE: CLYN JONES

Where payment is based on gross or net receipts.

4% Gross/~~net~~ receipts from sale:

of £8.18.7 / £14.5.8 per episode respectively

(iii) Negotiate extension of option/rights as follows:

(iv) Negotiate clearance of overseas rights as follows:

(v) Clear non-theatric rights as follows:

5) MUSIC:

Negotiate clearance of overseas/non-theatric rights as follows:

fr. Gough.
16/5/66

THE BRITISH BROADCASTING CORPORATION,
BROADCASTING HOUSE,
LONDON, W.1.

1175 AJH
A.8326

In A/c with

Film Rights Limited,
113-117 Wardour Street,
London W.1.

Date of issue

17th May 1966

Copy to: Mr. C. Page

Service and probable date of broadcast (if known)	Name of Programme, Title of Work and author	Fees
TV	<p>DR. WHO AND THE SPACE MUSEUM (Serial Q) Serial in 4 x 25 minute episodes by Glyn Jones Television Enterprises Code No. 43994</p> <p>Fee for sale to Gibraltar i.e. 4% x 4 x £8.18.7. (gross receipts per episode)</p> <p>Fee for sale to Singapore i.e. 4% x 4 x £14.5.8. (gross receipts per episode)</p> <p>Total</p>	<p>£1. 8s. 7d.</p> <p>£2. 5s. 9d.</p> <hr/> <p>£3.14s. 4d.</p>

Carded

From: Television Enterprises

To: ~~H. Cop~~/A.H. Cop, Mr. ~~Stock~~

1) PROGRAMME(S): *Dr. WHO. SERIAL 'Q'* 4 EPISODES.
(full title(s))

2) TRANSMISSION DATE(S): *24.4//1/8/15.5.65*

3) TELEVISION ENTERPRISES CODE NUMBER(S): *43994*

4) NON-MUSICAL MATERIAL:

(i) Pay option for the following territories:

(ii) Pay appropriate percentages for sale to the following territories:

NIGERIA! GLYN JONES. GUILD 'A'

Where payment is based on gross or net receipts.
4% Gross/~~net~~ receipts from sale:

£10 PER. EPISODE

(iii) Negotiate extension of option/rights as follows:

(iv) Negotiate clearance of overseas rights as follows:

(v) Clear non-theatric rights as follows:

5) MUSIC:

Negotiate clearance of overseas/non-theatric rights as follows:

L. Drough-
4/7/66.

THE BRITISH BROADCASTING CORPORATION,
BROADCASTING HOUSE,
LONDON, W.1.

1666 AJH
A.8326

In A/c with

Date of issue

Film Rights Ltd.,
Hammer House,
113-117 Wardour Street,
W.1.

4th August 1966...

Copy to: Mr. C. Page

Service and probable date of broadcast (if known)	Name of Programme, Title of Work and author	Fees
TV	DR. WHO AND THE SPACE MUSEUM Serial in 4 x 25 minute episodes by Glyn Jones Television Enterprises Code 43994 Fee for sale of programme to Nigeria 4 $\frac{1}{2}$ x 4 x 210 gross receipts	£1.12s.0d.

carded

From: Television Enterprises

To: H. Cop/A.H. Cop, Mr. Steek

- 1) PROGRAMME(S):
(full title(s)) DR. WHO SERIES 'Q'
 - 2) TRANSMISSION DATE(S): 24-4-65, 1/8/15-5-65.
 - 3) TELEVISION ENTERPRISES CODE NUMBER(S): 43994
 - 4) NON-MUSICAL MATERIAL:
 - (i) Pay option for the following territories:
 - (ii) Pay appropriate percentages for sale to the following territories:
LAMBIA
- Where payment is based on gross or net receipts.
490 Gross/net receipts from sale:
of £10 per Ep.
- (iii) Negotiate extension of option/rights as follows:
 - (iv) Negotiate clearance of overseas rights as follows:
 - (v) Clear non-theatric rights as follows:
- 5) MUSIC:

Negotiate clearance of overseas/non-theatric rights as follows:

Brenda Blanchett
21/10/66

From: Television Enterprises

To: ~~H. Cop~~/A.H. Cop, ~~Mr. Steek~~

1) PROGRAMME(S): *DR. WHO. SERIAL Q. 4 EPISODES*
(full title(s))

2) TRANSMISSION DATE(S): *24.4/1/8/15.5.65.*

3) TELEVISION ENTERPRISES CODE NUMBER(S): *43994*

4) NON-MUSICAL MATERIAL:

(i) Pay option for the following territories:

(ii) Pay appropriate percentages for sale to the following territories:

AUSTRALIA. GLYN JONES. GUILD 'A'

Where payment is based on gross or net receipts.

4% Gross/~~net~~ receipts from sale:

of £460 per episode.

(iii) Negotiate extension of option/rights as follows:

(iv) Negotiate clearance of overseas rights as follows:

(v) Clear non-theatric rights as follows:

5) MUSIC:

Negotiate clearance of overseas/non-theatric rights as follows:

L. Stough.
24/10/66

THE BRITISH BROADCASTING CORPORATION,
BROADCASTING HOUSE,
LONDON, W.1.

2301 AJH
A.8326

in A/c with

Film Rights Ltd ,
113-117 Wardour Street,
London, W.1.

Date of issue

10th November 1966

Copy to: Cyril Page

Service and probable date of broadcast (if known)	Name of Programme, Title of Work and author	Fees
TV	DR. WHO Series Q 4 x 25 minute episodes by Glyn Jones Fee for sale to Zambia i.e. 4 x £10 (gross) x 4	£1.12s.0d.

Television Enterprises Code No. 43994

THE BRITISH BROADCASTING CORPORATION,
BROADCASTING HOUSE,
LONDON, W.1.

2311 AJH
A.8326

In A/c with Film Rights Ltd.,
113-117 Wardour Street,
London, W.1.

Date of issue
11th November 1966

Copy to: Cyril Page

Service and probable date of broadcast (if known)	Name of Programme, Title of Work and author	Fees
TV	DR. WHO Serial Q 4 x 25 minute episodes by Glyn Jones Fee for sale to Australia i.e. 4% x £460 x 4	£73.12s.

Television Enterprises Code No. 43994

Handwritten signature
Coded

THE BRITISH BROADCASTING CORPORATION,
BROADCASTING HOUSE,
LONDON, W.1.

3519 AJH
A.8326

In A/c with

Film Rights Limited,
113-117 Wardour Street,
London, W.1.

Date of issue

17th March 1967

Copy to: Cyril Page

Service and able date of broadcast (if known)	Name of Programme, Title of Work and author	Fees
TV	<p>DR. WHO AND THE SPACE MUSEUM Serial in 4 x 25' episodes by Glyn Jones</p> <p>Area fee for Latin America i.e. £50 x 4</p> <p>Fee for sale to Venezuela i.e. £189.5s.1d. x 4 x 4% gross receipts</p>	<p>£200</p> <p><u>£30.5s.8d.</u></p> <p>£230.5s.8d.</p>
	<p>TV Enterprises Code No. 43994</p> <p><i>Handwritten: Canceled</i></p>	

From: Television Enterprises

To: ~~H. Cop~~/A.H. Cop, ~~Mr. Stuck~~

1) PROGRAMME(S): *DR. WHO. SERIES Q. 4 EPISODES*
(full title(s))

2) TRANSMISSION DATE(S): *24.4/1/8/15.5.65*

3) TELEVISION ENTERPRISES CODE NUMBER(S): *43994*

4) NON-MUSICAL MATERIAL:

(i) Pay option for the following territories:

(ii) Pay appropriate percentages for sale to the following territories:

VENEZUELA: CLYN JONES GUILD 'A'

Where payment is based on gross or net receipts.
4% Gross/~~net~~ receipts from sale:

7 £189-5-1 each episode

(iii) Negotiate extension of option/rights as follows:

(iv) Negotiate clearance of overseas rights as follows:

(v) Clear non-theatric rights as follows:

5) MUSIC:

Negotiate clearance of overseas/non-theatric rights as follows:

THE BRITISH BROADCASTING CORPORATION,
BROADCASTING HOUSE,
LONDON, W.1.

4228 AJH
A.8326

In A/c with

Film Rights Limited,
113-117 Wardour Street,
W.1.

Date of issue

22nd June 1967

Copy to: Cyril Page

Service and probable date of broadcast (if known)	Name of Programme, Title of Work and author	Fees
TV	<p>DR. WHO AND THE SPACE MUSEUM 4 x 25 minute episodes by Glyn Jones</p> <p>Fee for sale to Barbados i.e. 4% gross receipts x £10 x 4</p>	£1.12s.0d.
	<p>TV Enterprises Code No. 43994</p> <p><i>CH</i></p>	

Canded.

From: Television Enterprises

To: ~~H. Cop~~/A.H. Cop, ~~Mr. Stock~~

1) PROGRAMME(S): *Dr. WHO SERIES Q 4 EPISODES*
(full title(s))

2) TRANSMISSION DATE(S): *34.4//1/8/15.5.65*

3) TELEVISION ENTERPRISES CODE NUMBER(S): *43994*

4) NON-MUSICAL MATERIAL:

(i) Pay option for the following territories:

(ii) Pay appropriate percentages for sale to the following territories:

BARBADOS: GLYN JONES GUILD A'

Where payment is based on gross or net receipts.
4% Gross/~~net~~ receipts from sale;

£10 per ep

(iii) Negotiate extension of option/rights as follows:

(iv) Negotiate clearance of overseas rights as follows:

(v) Clear non-theatric rights as follows:

5) MUSIC:

Negotiate clearance of overseas/non-theatric rights as follows:

THE BRITISH BROADCASTING CORPORATION,
BROADCASTING HOUSE,
LONDON, W.1.

5142 AJH
A.8326

In A/c with

Date of issue

Film Rights Ltd.,
Hammer House,
113/117 Wardour Street,
W.1.

16th November 1967...

Copy to: Mr.C.Page

Service and probable date of broadcast (if known)	Name of Programme, Title of Work and author	Fees
TV	<p>DR. WHO AND THE SPACE MUSEUM SERIAL Q Television serial by Glyn Jones in 4 x 25 minute episodes</p> <p>Fee for sale to Mauritius i.e. 4$\frac{1}{2}$ x £10 gross x 4</p>	<p>£1.12s.0d.</p>
	<p>Television Enterprises Code 43994</p>	<p>4</p>

THE BRITISH BROADCASTING CORPORATION,
BROADCASTING HOUSE,
LONDON, W.1.

6338 AJH
A.8326

In A/c with

Date of issue

Film Rights Ltd.,
Hammer House,
113/117 Wardour Street,
W.1.

31st May 1968

Copy to: Mr.C.Page

Service and probable date of broadcast (if known)	Name of Programme, Title of Work and author	Fees
TV	<p>DR. WHO AND THE SPACE MUSEUM Serial Q Television serial in 4 x 25 minute episodes by <u>Glyn Jones</u></p> <p>Fee for sale to Mexico i.e. 4 x £270.13s.8d. x 4</p>	<p>£43. 6s.2d.</p>
	<p>Television Enterprises Spanish Version Code 45699</p>	<p><i>At</i> <i>carlen</i></p>

From: Television Enterprises

To: H.Cop/A.H.Cop, ~~Mr. Stock~~

1) PROGRAMME(S): *DR. WHO. SERIES. Q. 4 EPISODES*
(full title(s))

2) TRANSMISSION DATE(S): *24.4/1/8/15.5.65*

3) TELEVISION ENTERPRISES CODE NUMBER(S): *43994*

4) NON-MUSICAL MATERIAL:

(i) Pay option for the following territories:

(ii) Pay appropriate percentages for sale to the following territories:

IRAN

Where payment is based on gross or net receipts.
Gross/~~net~~ receipts from sale:

£37-10-0 per episode

(iii) Negotiate extension of option/rights as follows:

(iv) Negotiate clearance of overseas rights as follows:

(v) Clear non-theatric rights as follows:

5) MUSIC:

Negotiate clearance of overseas/non-theatric rights as follows:

L. Hough
11/7/68

THE BRITISH BROADCASTING CORPORATION,
BROADCASTING HOUSE,
LONDON, W.1.

6627 AJH
A.8326

In A/c with

Date of issue

Film Rights Ltd.,
Hammer House,
113/117 Wardour Street,
London, W.1.

18th July 1968

Copy to: Mr.C.Fage

Service and probable date of broadcast (if known)	Name of Programme, Title of Work and author	Fees
TV	<p>DR. WHO AND THE SPACE MUSEUM SERIAL Q 4 x 25 minute television serial by Glyn Jones</p> <p>Area payment for Middle East, Far East and African Territories not within the British Commonwealth</p> <p>Fee for a sale to Iran i.e. 4 x 4 x £37.10s. gross</p>	<p>£200</p> <p>£6</p>
	<p>Television Enterprises Code 43994</p> <p><i>As</i></p>	<p>£206</p>

THE BRITISH BROADCASTING CORPORATION,
BROADCASTING HOUSE,
LONDON, W.I.

6833 AJH
A.8326

In A/c with

Date of issue

Film Rights Limited,
113-117 Wardour Street,
London, W.1.

21st August 1968

Copy to: Cyril Page

Service and probable date of broadcast (if known)	Name of Programme, Title of Work and author	Fees
TV	<p>DR. WHO AND THE SPACE MUSEUM (Serial Q) Serial in 4 x 25' episodes by Glyn Jones</p> <p>Fee for sale to Sierra Leone i.e. 4% x £10 gross receipts x 4</p>	£1.12s.0d.
	TV Enterprises Code No. 43994	

Coded

From: Television Enterprises

To: H.Cop/A.H.Cop, Mr. Stock

1) PROGRAMME(S): DR WHO SERIES 'Q' (4 PROGS) (SPANISH VERSION)
(full title(s))

2) TRANSMISSION DATE(S): 24.4.65
1.5.65
8.5.65
15.5.65

3) TELEVISION ENTERPRISES CODE NUMBER(S): 45690

4) NON-MUSICAL MATERIAL:

(i) Pay option for the following territories:

(ii) Pay appropriate percentages for sale to the following territories:

CHILE

Where payment is based on gross or net receipts.
Gross/~~net~~ receipts from sale:

28.9.1 per Ep

(iii) Negotiate extension of option/rights as follows:

(iv) Negotiate clearance of overseas rights as follows:

(v) Clear non-theatric rights as follows:

5) MUSIC:

Negotiate clearance of overseas/non-theatric rights as follows:

W. Whitehead
22-10-65.

From: Television Enterprises

To: H. Cop/A.H. Cop, Mr. Stock

- 1) PROGRAMME(S): DR WHO SERIES 'Q' AND 'S'
(full title(s)) 'Q' 'S'
- 2) TRANSMISSION DATE(S): 24.4.65 3.7.65
1.5.65 10.7.65
8.5.65 17.7.65
15.5.65 24.7.65 'Q' 'S'
- 3) TELEVISION ENTERPRISES CODE NUMBER(S): 43594 / 44241

4) NON-MUSICAL MATERIAL:

(i) Pay option for the following territories:

(ii) Pay appropriate percentages for sale to the following territories:

NEW ZEALAND

Where payment is based on gross or net receipts.
~~Gross~~/net receipts from sale:

Gross

£75 PER EP

(iii) Negotiate extension of option/rights as follows:

(iv) Negotiate clearance of overseas rights as follows:

(v) Clear non-theatric rights as follows:

5) MUSIC:

Negotiate clearance of overseas/non-theatric rights as follows:

W. Whitehead
21.10.68

THE BRITISH BROADCASTING CORPORATION,
BROADCASTING HOUSE,
LONDON, W.1.

7665 AJH
A.8326

In A/c with

Film Rights Limited,
113-117 Wardour Street,
London, W.1.

Date of issue

30/10/68

Copy to: Cyril Page

Service and probable date of broadcast (if known)	Name of Programme, Title of Work and author	Fees
TV	DR. WHO AND THE SPACE MUSEUM (Serial Q) Serial in 4 x 25' episodes by <u>Glyn Jones</u> Fee for sale to Chile i.e. 4% x £8.9s.1d. gross x 4	£1.7s.1d.
	TV Enterprises Spanish Version Code 45699	

THE BRITISH BROADCASTING CORPORATION,
BROADCASTING HOUSE,
LONDON, W.I.

7671 AJH
A.8326

In A/c with

Date of issue

Film Rights Limited,
113-117 Wardour Street,
London, W.1.

31/10/68

Copy to: Cyril Page

Service and probable date of broadcast (if known)	Name of Programme, Title of Work and author	Fees
TV	<p>DR. WHO AND THE SPACE MUSEUM (Serial Q) Serial in 4 x 25' eps. by <u>Glyn Jones</u></p> <p>Fee for sale to New Zealand i.e. 4% x 4 x £75 gross receipts</p>	£12.
	TV Enterprises Code 43994	

Canded

THE BRITISH BROADCASTING CORPORATION,
BROADCASTING HOUSE,
LONDON, W.I.

7893 AJH
A.8326


In A/c with

Film Rights Ltd.,
Hammer House,
113/117 Wardour Street,
London, W.1.

Date of issue

4/12/68

Copy to: Mr.C.Page

Service and probable date of broadcast (if known)	Name of Programme, Title of Work and author	Fees
TV	<p>DR. WHO AND THE SPACE MUSEUM SERIAL Q Serial by <u>Glyn Jones</u></p> <p>Fee for a sale to the Dominican Republic i.e. 4 x £62.10s. gross x 4%</p>	£10
	Television Enterprises Code 43994 	

THE BRITISH BROADCASTING CORPORATION,
BROADCASTING HOUSE,
LONDON, W.1.

8695 AJH
A.8326

In A/c with

Date of issue

Film Rights Limited,
113-117 Wardour Street,
London, W.1.

.....9/4/69.....

Copy to: Cyril Page

Service and probable date of broadcast (if known)	Name of Programme, Title of Work and author	Fees
TV	<p>DR. WHO AND THE SPACE MUSEUM (Serial Q) Serial in 4 x 25' eps. by Glyn Jones</p> <p>Fee for sale to Jamaica i.e. 4% x £10 gross receipts x 4</p>	<p>£1.12s.0d.</p>
	TV Enterprises Code No. 43994	

THE BRITISH BROADCASTING CORPORATION, BROADCASTING HOUSE, LONDON W1A 1AA

Service **TV ENTS**

Date of issue **1st November 1971**

6209 BT

Author if different from Payee **Glyn Jones**

COPYRIGHT DEPARTMENT
PAYMENTS

Payee Number	25-31

Payee Name	32-61
	Film Rights Ltd.,

Address

**113-117 Wardour Street,
London W.1.**

Copy to: Cyril Page

Cd.Cd.	Sc.	Not Used
1-2	3	62-63
P6		69-80

Project No.	Nom. A/C	Fee	Date of broadcast	Name of Programme, Title of Work and Author
4-12	13-15	16-24	64-68	non-punch
TV ENTS CODE NO. 43994	106	£2.08		<p>DR. WHO AND THE SPACE MUSEUM - Serial Q 4 x 25 minute episodes.</p> <p>Fee for sale to ETHIOPIA i.e. 4% x £13 gross receipts x 4 episodes</p> <p><i>carded</i></p>

Authorisation.....